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## THE CONVENTION OF 1882.

The third annual convention of the "Photographers' Association of America" took place last month, new officers were selected for the year, and a camping ground decided upon for the next meeting.

Looking at the convention of this year, from a western point of view, it may be considered a decided success. The majority of the members present were from that section, while the south and east were scarcely represented at all. A Chicagoan succeeded a Chicagoan for president and another western city, a long way off, was chosen as the most desirable place to hold the next convention.

The fact of the east being so poorly represented and the general lack of interest that eastern photographers take in the Association, is a thing to be deplored. Some of the best photographers in the world can be found in Philadelphia, New York and Boston, but not one of them contributed a single picture to assist in making the exhibition a success. Yet, in spite of this, it was quite successful, in an artistic, as well as a social sense; but it is probable that the convention of next year will not find more favor in the minds of Easterners than did the one of this year, for the reason that Milwaukee is very far away—though, for that matter, New York was last year for those living in the west—yet, if it is the intention of those who founded the insti-

tution, and of those most interested in its becoming a permanent thing and of universal interest, keeping it isolated in the West will not help to make it so. It is for this reason that the selection of Milwaukee was unfortunate. Had a city nearer the great photographic centre, such as Cleveland, Cincinnati, Buffalo or Rochester been chosen, then Eastern men might become interested in the Association and be induced to attend and exhibit. The sins of one city, or of one man, should not be forever remembered, and the behavior of New York last year simply belongs to New York, and not to the whole Eastern section of the country. However, the decision has been made, and we must abide by it and trust to the efforts of Mr. Beebe to bring about a better feeling between the East and the West.

The number of exhibits this year was less than the year before, but they were very good indeed, and the advancement made in the character of dry-plate work was wonderful. In fact, dry-plates were talked about almost exclusively, and the number of manufactures present showed conclusively the interest taken in their production.

Among the most successful dry-plate workers may be mentioned the following: Landy, Cincinnati, who showed some excellent examples of large work.

Guerin, St. Louis, exhibited some beautiful cabinets, soft and artistic, but his large work was unfortunately spoiled by an excess of retouching on the lace, which destroyed all the good in the prints.

Straus, St. Louis, had some fine large heads, only possible by the use of dry plates.

Klauber, Louisville, Ky., with a number of three-quarter figures, made an ex-

cellent display, and again demonstrated the value of dry plates.

Cramer, St. Louis, using Cramer & Norden's plates, showed some exquisite work, which must have made those who still stick to wet plates feel mortified,

Dixon, Toronto, Canada, made a fine exhibit of groups. This gentleman had an admirable collection. The naturalness of his posing, the beauty of his tones, and, above all, the excellence of his electric light work, made his exhibit one of considerable interest.

A. C. Issacs, Madison, Wis., for the far Northwest, showed up well with dry plate work.

W. G. C. Kimball, Concord, N. H., had some half dozen pretty examples of his work, which showed good posing and lighting and fine tones.

The permanent processes were represented by Motes, of Georgia, with carbon, and the Platinotype, by McCollin, Philadelphia.

Before closing we must not forget to say a word for the stock dealers, many of whom made fine exhibits of photo. goods, and added greatly to the interest of the exhibition.

As to Mr. Cadwallader's services, a whole volume might be written in praise of them, but it will satisfy that worthy gentleman to know that his labors have been fully appreciated.

We must also say a good word for Mr. Beebe, the new president. He possesses all the necessary characteristics for a good presiding officer—young, ambitious, well up in photographic knowledge, earnest and energetic, and it is to be hoped that all the active members will gather around him and assist him to make the Convention of 1883 a greater success than the one just closed.

A famous cheesemaker ordered pictures of his product from a Paris photographer. On seeing the proof, which really was very bad, he said "This won't do. Confound you, my cheese never looked like that." "Ah, sir," said the photographer, "but, you see, it moved."  
—*Figaro*.

Just what you want—our Catalogue.

MUYBRIDGE, the photographer who experimented on the horse at speed, took his instantaneous photographs substantially as follows: At one side of the track is a long building arranged for photographic work, containing a battery of twenty-four cameras, all alike, and standing one foot apart. On the other side of the track is a screen of white muslin and a foot-board. The screen is marked with vertical and horizontal lines, and the foot-board bears numbers indicating separate intervals of one foot each. The instantaneous shutters of the cameras are operated by electricity, and their movement is governed by such powerful springs, that the exposure is estimated to be about one five-thousandth of a second. The contact by which the shutters are sprung is made by the breaking of a thread drawn across the track at about the height of the horse's breast, there being one thread for each camera. In this flight through the air, therefore, he brings each of the cameras to bear upon him at the moment when he passes in front of it, and that camera represents his position at that instant.

#### OBITUARY.

It is our painful duty to announce the death, on the 12th ult., of John H. Fitzgibbon, Editor and Proprietor of the *St. Louis Practical Photographer*, who died suddenly in a sleeping car while on his way east from the Convention.

Mr. Fitzgibbon was born in London, England, and at an early age came to this country, and settled in New York.

In 1839, while living in Lynchburg, Virginia, he heard of Daguerre's discovery, which was then just made public, and he at once became interested in the new art and remained faithfully with it through all of its different stages of progress till the day of his death, and he died one of the oldest photographers in the world.

"Fitz" was of a kindly, generous disposition, and always ready to lend a helping hand; genial, and much beloved by all who knew him.

The P. A. of A. convention was a grand success.

From The Photographic News.

## TWELVE ELEMENTARY LESSONS IN DRY-PLATE PHOTOGRAPHY.

### FIFTH LESSON.—EXPOSURE AND DEVELOPMENT.

In our last lesson we left the photographer at that stage where he had accomplished the exposure of a plate, and was about to commence the development. We should explain that the developer with which he is going to make his first experiment is that known as ferrous oxalate. When he is somewhat advanced, we should recommend him in all cases to use the exact developer recommended in the printed instructions contained in the plate boxes. This will generally be that known as "alkaline pyrogallie," but the ferrous oxalate has the advantage of such extreme simplicity that it is most suitable for a beginner, and, mixed as we recommend it, is suitable for any commercial gelatine plates of which we have had experience.

The photographer has now, we shall suppose, returned to his dark room. He may lay his dark slide, still wrapped in the cloth, on a shelf, and, turning up the white light, make the following preparations. He lays his three flat dishes in a row along the front edge of the table, the one to the left opposite the red light, the others to the right of this one. We shall call the dishes Nos. 1, 2, and 3, beginning at the left. Into No. 2 he pours two or three ounces of the alum solution; into No. 3 about the same quantity of the "fixing" or "hyposulphite" solution. Now he takes the four-ounce measure, and pours into it exactly two ounces of the potassium oxalate solution. To this he adds half an ounce of the sulphate of iron solution. The whole will immediately assume a beautiful ruby red color; to it he adds about 20 minims of the one per cent. solution of bromide of ammonium. He will now have about  $2\frac{1}{2}$  ounces of developer. This is an extravagant amount to use for a quarter plate, and, if the photographer continues to use ferrous oxalate, he must reduce it to one-half; but at first it is best to use a good dose. Everything is now ready.

The white light must be entirely extinguished, and the red light lowered as much as possible, till there is just enough to see by. The plate which has been exposed must be carefully removed from the dark-slide, and laid—film side upwards—in dish No. 1, which is still empty. Now the dish with the plate in it is taken in the right hand, and the measure with the developer in the left. The developer is poured rapidly, but gently, over the plate, the dish being waved or rocked to make the liquid cover any corner which may incline to avoid, and the whole is placed again in front of the red light. And now (if everything has been rightly done) will commence one of the most wonderful of the phenomena of science or nature which man has been given the power to control—a phenomenon which is always new and always beautiful—the "development of the latent image." Let the beginner watch it closely. The plate had no indication of having been acted upon at all before the developer was poured over it. After, perhaps, ten or twenty seconds there is a slight darkening of some part. When this becomes distinctly visible the light may be somewhat raised, for the plate has become less easily affected by it. It will now probably be seen that the brighter parts of the landscape have become quite visible. In *negative*, be it remembered. The sky will be represented by blackness. Now is the time when we can tell whether or not the exposure has been correct. If it has been, the development will progress with beautiful regularity. The bright parts (or high-lights) appear first; then slowly, but steadily, more and more of the half tones, or less brightly lighted parts, come out; and at last every object and shade except the deepest shadows have their counterpart in the negative. In other words, the plate should be darkened to a greater or less extent in all parts except those few which represent the part of the landscape which appears to the eye quite black, and this should come about in between one and two minutes. If the plates have been under-exposed it will be longer before the high lights appear, and very soon after they do the action will stop, no

more detail coming out, but large patches of the plate remaining white as before. If, on the other hand, it has been over-exposed, the high lights will appear a little sooner, and immediately afterwards the whole of the plate will be covered with detail, no part remaining white.

The final result of incorrect exposure is, with under-exposure, a hard picture with contrasts over-marked, and with deep heavy shadows in which none of the detail which is visible to the eye is represented; with over-exposure, a flat, uninteresting looking production, showing all the detail which there is in the original, but lacking the bold contrast of light and shade.

We shall suppose the happy medium to have been hit, if not at the first attempt, after a few more plates have been exposed. The development is not of necessity finished when, looking on the surface of the plate, all action seems to have ceased. We have still to wait till the "density" is sufficient.

A little reflection of the principles involved in the process of printing which we briefly described in a former lesson will show that not only is it necessary for the production of a harmonious picture to have all the details which are in the original represented, but in the negative these must be represented by a certain definite amount of opacity, or, as it is usually called, density. It must be understood, then, that as long as the plate lies in the developer, even after looking down upon it, all action seems to have stopped, the density continues to increase, and we may say at once that the most difficult thing of all to judge of in gelatine dry plate work is when the required density is gained. So difficult is this, that even the most experienced photographers may occasionally fail. The reason of this is that after processes very much modify the apparent density of the negative, and not only that, but in every different make of plate the apparent density is modified to a different degree. We must make it appear far denser than it is eventually to be. It is only by experience that knowledge approaching to exactness can be gained

on this point. When we come to the lesson on printing, we shall explain more fully the characteristics of an over dense and a "thin" or under dense negative. Just now we will merely indicate the manner in which it is usual to judge of the density. The red light must be turned pretty high. The plate must be lifted from the developer and held, with the film side towards the observer, for a second only, close to the light, and between the light and the photographer. He must rapidly judge whether or not the density is correct. We may say roughly that, as a rule, the densest parts should appear almost, if not quite opaque. If they do not, the plate must be returned to the developer.

We shall suppose the correct density to have been gained. The time taken with the developer we have given will probably be from two to five minutes. The developer is now poured back into the measure. If used within an hour or so, one or two more plates may be developed with it. The plate is now thoroughly rinsed under the tap, either held in the hand or left in the flat dish. After this, as much red light may be admitted as is required. Then the plate is laid for five minutes in the alum solution. It will have been observed that up till this time the plate, looked at from the back, still appeared white. This is because the sensitive salt of silver which was not acted upon by light still remained in the film. On placing the plate in the hyposulphite, this whiteness will gradually vanish. When there is no farther appearance of it from the back, white light may be freely admitted. The plate must be left a few minutes in the fixing solution, after which it must be most thoroughly washed. It should remain at least half an hour either under running water or in frequent changes of clean water. After that, it is reared upon edge to dry, when the negative is complete. Heat must on no account be used in drying.

Bon Ton Envelopes—Arch and Oval, Buff and Pearl—per 1000, \$2.50.

Send for sample prints of the *Berlin Rug*.

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In ordering, please state if Round Corners or Square Corners are wanted.

No.	DESCRIPTION.	Square Corners. Per 1000	Round Corners. Per 1000
22	White, pearl, light buff, dark buff, gray, green or tea . . .	\$2 00	\$2 50
24	Light & dark buff, green, gray, pearl, white, rose, violet, Amber, pink or tea . . . . .	2 38	2 88
35	White, light buff, pearl amber, pink, green, violet, rose, blue dove, G. & A. . . . .	2 50	3 00
36	White or B. & T. . . . .	3 75	4 25
42	White, cream, primrose, green, pink, pearl, dove, gray, buff, or violet B. & A., G. & P. enameled, backs, unenameled, face. . . . .	3 50	4 00
58	Maroon face, gray, backs . . .	4 50	5 00
33	Dove, white, cream, primrose, violet, green, pearl or pink cards, gilt borders . . . . .	5 50	6 00
33	White, pink, pearl, primrose, or green cards, red borders . . . . .		6 00
49	White, pink, pearl, green, cream, violet, or primrose, figured backs, unenameled face . . . . .	4 75	5 25
53	White, pink, pearl, green, primrose or dove, figured backs, unenameled face . . . . .	4 75	5 25
69	Maroon face, gray backs, gilt borders . . . . .	6 50	7 00
89	White, pearl, violet, pink or primrose, with flower backs . . .	5 50	6 00
86	White, pearl, violet, pink or primrose, plain face, ornamented backs. . . . .	5 50	6 00
88	White, pink, pearl, green, primrose or violet, enameled backs, plain face . . . . .	3 00	3 50

**Additional per 1000 for Card Mounts.**

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With Gilt or Tinted Lines, in lots of 1000 or more . . . . .	1 50

**MINETTE CARDS— SQUARE CORNERS.****Per One Thousand**

No. 22, White, Buff or Pearl, Gilt Borders . . . . .	1 65
" 37, White or Pearl, Gilt Borders . . . . .	2 40

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In ordering, please state if Round or Square Corners are wanted.

No.	DESCRIPTION.	Square Corners. Per 1000	Round Corners. Per 1000
8	White, rose, green, pearl, light buff, violet or amber, gilt borders . . . . .	10 00	10 50
35	White, toned, primrose, amber, green, pearl, pink, violet, light buff, rose, blue, dove, G. & A . . . . .	6 75	7 25
5	White, light and dark buff, gray, green, amber, pearl or dove . . . . .	8 00	8 50
36	White or B. T. . . . .	9 50	10 00
42	White, cream, primrose, green, pink, pearl, dove, gray, buff, or violet, enameled backs, unenameled face. . . . .	9 00	9 50
58	Maroon face, gray backs . . .	12 00	12 50
62	Maroon, seal brown, enameled both sides . . . . .	15 00	15 50
7	White, pearl, pink, green, violet, dove and primrose, enameled backs, unenameled face, gilt border . . . . .	12 50	13 00
61	Primrose, pink, black, or chocolate, enameled both sides, gilt borders . . . . .	14 00	14 50
49	With figured tinted backs, unenameled plain face, white, cream, violet, pink, pearl, green or primrose . . . . .	11 50	12 00
53	White, pink, pearl, green primrose, or dove, figured backs, unenameled face . . . . .	11 50	12 00
69	Maroon face, gray backs, gilt borders . . . . .	15 00	15 50
89	White, pearl, violet, pink, primrose, with flower backs. . . .	13 00	13 50
89	White, pearl, violet, pink, primrose, gilt border on face . . .	16 50	17 00
88	White, pink, pearl, green, primrose or violet, enameled backs, plain face . . . . .	7 50	8 00

**Additional per One Thousand for Cabinet Mounts.**

With gilded edges . . . . .	\$3 50
With tinted enameled edges . . . . .	2 50
With gilt or tinted lines, in lots of 1000 or more . . . . .	2 25

The Berlin Rug takes the lead, and is already used by many of the best photographers in the country. Parties at a distance can buy them of the following dealers: C. H. Codman & Co., Boston, Mass.; Douglass, Thompson & Co., Chicago, Ill.; Sargent & Co., Cleveland, O., or Mullett Bros., Kansas City, Mo. Prints will be sent on application.

## No. 90 THICK GILT EDGE PAPER PANEL CARDS.

## PRICE PER ONE HUNDRED.

No. 90 WHITE, ROSE, AMBER, PEARL, GRAY, LIGHT BUFF, AZURE, GRANITE BLUE, OR LIGHT GREEN CARDS.

2½ x 4½ . . .	\$3.75	6 x 12 . . .	12.25
4¼ x 6½ . . .	6.00	8 x 10 . . .	13.00
4½ x 7½ . . .	6.38	7 x 14 . . .	14.75
4 x 8 . . .	6.75	7½ x 13 . . .	16.00
4½ x 9 . . .	8.00	7 x 15 . . .	18.00
5 x 10 . . .	8.50	10 x 12 . . .	18.00
6½ x 8½ . . .	9.00	11 x 14 . . .	20.00
7 x 9 . . .	9.50	10½ x 17 . . .	24.00

## No. 90 MAROON FACE, BOTTLE GREEN, BLACK OR CHOCOLATE CARDS.

2½ x 4¼ . . .	3.88	6 x 12 . . .	13.50
4¼ x 6½ . . .	6.25	8 x 10 . . .	14.50
4½ x 7½ . . .	7.00	7 x 14 . . .	16.00
4 x 8 . . .	7.38	7½ x 13 . . .	17.50
4½ x 9 . . .	9.00	7 x 15 . . .	20.00
5 x 10 . . .	9.50	10 x 12 . . .	20.00
6½ x 8½ . . .	9.75	11 x 14 . . .	22.00
7 x 9 . . .	10.50	10½ x 17 . . .	27.00

## No. 90 GILT OR SILVER FACE CARDS.

2½ x 4¼ . . .	5.00	6½ x 8½ . . .	14.50
4¼ x 6½ . . .	8.50	7 x 9 . . .	15.00
4½ x 7½ . . .	9.50	6 x 12 . . .	21.00
4 x 8 . . .	10.50	8 x 10 . . .	21.50
4½ x 9 . . .	12.75	10½ x 14 . . .	41.50
5 x 10 . . .	13.75	7 x 15 . . .	31.00

Other sizes of the above made to order in lots of 25 cards of one size.

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## PRICE PER ONE THOUSAND.

No. 19 WHITE, ROSE, VIOLET, AMBER, PEARL OR GRAY.

Card Size, Round Corners, 2½ x 4½ . . .	\$8.00
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Panel Size, Round Corners, 4 x 8¼ . . .	24.50
Promenade Size, Square Corners, 4½ x 7½ . . .	18.00

No. 43 WHITE, PINK, PEARL, PRIMROSE, VIOLET, DRAB OR GREEN.

Card Size, Round Corners, 2½ x 4¼ . . .	\$10.50
Cabinet Size, Round Corners, 4¼ x 6½ . . .	20.00
Promenade Size, square corners, 4½ x 7½ . . .	22.50

## No. 43 BLACK, CHOCOLATE OR BOTTLE GREEN.

Card Size, round corners, 2½ x 4¼ . . .	\$11.00
Cabinet Size, round corners, 4¼ x 6½ . . .	21.50
Promenade Size square corners, 4½ x 7½ . . .	24.00

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Cabinet Size, round corners, 4¼ x 6½ . . .	\$23.50
Panel size, round corners, 4 x 8¼ . . .	29.00
Boudoir Size, round corners, 5¼ x 8½ . . .	39.00
Imperial Size, round corners, 6½ x 9½ . . .	50.00

## No. 26 BLACK, CHOCOLATE OR BOTTLE GREEN.

Cabinet Size, round corners, 4¼ x 6½ . . .	\$25.50
Panel Size, round corners, 4 x 8¼ . . .	32.00
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24 x 70 . . . . .	85.00					
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30 x 40 . . . . .	52.00				37.00	
25 x 35, 25 x 30. . .	45.00	32.00		23.00	18.00	13.00
22 x 28 . . . . .	25.00	18.00	15.50	13.00	10.00	8.00
20½ x 24½ . . . . .	23.00	15.00	13.00	12.00	10.00	7.50
18 x 22, 17 x 21. . .		13.00	11.50	9.25	7.25	
16 x 20, 15½ x 19½ . .						
15 x 19, 15 x 18 . . .		10.00	8.50	7.50	6.50	5.00
14 x 18, 14 x 17 . . .						
14 x 16, 13 x 16, . . .						
12 x 14 . . . . .		8.00	6.50	5.75	4.25	4.00
14 x 14 . . . . .		4.50	3.88	3.25	2.50	2.00
10 x 12 . . . . .		3.75	3.25	3.00	2.50	1.88
9 x 11 . . . . .		3.00	2.60	2.20	1.70	1.35
8 x 10 . . . . .		2.50	2.20	2.00	1.70	1.25
7 x 9 . . . . .		2.00	1.75	1.45	1.13	.90
6½ x 8½ . . . . .		1.80	1.55	1.30	1.00	.80

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SIZE OF CARDS.	No. 50	No. 51	No. 52	No. 8½	No. 60
22 x 32 . . . . .		9 00	8 00		
22 x 28 . . . . .	10 50	7 00	6 00	7 25	9 25
20½ x 24½ . . . . .	10 00	7 00	5 25		
18 x 22, 17 x 21 . . .	8 50	5 75	4 75		
16 x 20, 15 x 18 . . .	7 25	5 25	3 75		
14 x 18, 14 x 17, . . .					
14 x 16, 13 x 16, . . .					
12 x 14 . . . . .	5 00	3 25	2 75		
11 x 14 . . . . .	2 63	1 75	1 50		
10 x 12 . . . . .	2 50	1 75	1 30		
9 x 11 . . . . .	1 75	1 20	1 00		
8 x 10 . . . . .	1 70	1 20	88		
7 x 9 . . . . .	1 20	70	70		
6½ x 8½ . . . . .	1 05	60	60		

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Card.	Cabinet.
Buff . . . . . \$1.75 per 1000.	\$3.25 per 1000
Granite Blue, 1.75 . . . . .	3.25 "
	Panel.
Granite Blue . . . . .	\$4.50 per 1000

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Subject to fluctuations.

Acid, No. 8, Acetic . . . . .	per lb	\$ .20
" " 8, " . . . . .	5 lb	.80
" Glacial " . . . . .	per oz	.15
" " " . . . . .	per lb	1.00
Acid, Nitric, Com . . . . .	63 $\frac{1}{4}$ lb	1.30
" " " . . . . .	1 " "	.31
" " C. P. . . . .	1 " "	.40
" " C. P. . . . .	$\frac{1}{2}$ " "	.30
" " C. P. . . . .	$\frac{1}{4}$ " "	.25
" Sulphuric, C. P. . . . .	" "	.45
" " com. . . . .	" "	.25
" Pyrogall. . . . .	per oz	.65
" " " . . . . .	$\frac{1}{2}$ " "	.35
" Citric . . . . .	per lb	.90
" " " . . . . .	per oz	.15
" Gallic . . . . .	" "	.15
" Formic . . . . .	" "	.30
" Muratic . . . . .	per lb	.40
" " " . . . . .	$\frac{1}{2}$ " "	.25
" " " . . . . .	$\frac{1}{4}$ " "	.20
" Hydrobromic. . . . .	per oz	.30
Alcohol, 95 P ct, Photographic . . . . .	1 gal.	2.90
" 95 " " . . . . .	$\frac{1}{2}$ " "	1.48
" 95 " " . . . . .	1 qt.	.85
" Atwood's Pure . . . . .	1 gal.	3.15
" " " . . . . .	$\frac{1}{2}$ gal.	1.60
" " " . . . . .	1 qt.	.90
Alum, powdered . . . . .	per lb	.20
Ammonia Liq., Conc. . . . .	" "	.34
" " " . . . . .	4 $\frac{1}{2}$ " "	.97
" Nitrate, Cryst. . . . .	per lb	.45
" " " . . . . .	$\frac{1}{2}$ " "	.35
Ammonium, Bro. . . . .	per oz	.15
" " French . . . . .	" "	.50
" Iod. . . . .	per lb.	5.38
" " " . . . . .	per oz.	.50
" " French . . . . .	" "	1.00
" Chloride, C. P. . . . .	" "	.14
Benzol, pure . . . . .	per gal	1.75
Bromine . . . . .	per oz	.35
Baryta, Nitrate . . . . .	per lb	.60
" " " . . . . .	per oz	.16
Cadmium, Bro. . . . .	" "	.30
" " French . . . . .	" "	.65
" Iod. . . . .	" "	.50
" " French . . . . .	" "	1.00
Calcium, Chloride . . . . .	per lb	.80
" " " . . . . .	per oz	.15
" Iodide . . . . .	" "	.70
Chloroform. . . . .	per lb	1.25
Copper, Acetate, Powd . . . . .	per oz	.10
Carmin . . . . .	30 gr	.15
" " " . . . . .	per oz	1.05
Dextrine . . . . .	per lb	.20
Dermaline . . . . .	per bot	.25
Distilled Water . . . . .	$\frac{5}{8}$ gal.	.30
Ether, Sulph. . . . .	per lb	.87
" " " . . . . .	3 $\frac{1}{2}$ lb	2.83
Gold Chloride . . . . .	15 grs	.60
" " " . . . . .	1 doz 15 " "	6.50
Gum, Arabic. . . . .	per lb	.60
" Shellac, Orange . . . . .	" "	.70

Gum Shellac, Bleached . . . . .	per lb.	.75
" Sandarac . . . . .	" "	.60
" Damar . . . . .	" "	.63
" Turpentine . . . . .	" "	.23
Iodine . . . . .	per oz	.55
Iron, Proto, Spirit Dry . . . . .	per lb	.07
" " " . . . . .	150 " "	6.75
Iron and Ammonia Sulph. . . . .	per lb	.15
Iron, Iodide. . . . .	per oz	.50
Kaolin . . . . .	per lb	.10
Lead, Acetate . . . . .	per oz	.22
" Chl. . . . .	" "	.35
Lithium, Iod. . . . .	" "	.78
" Brom. . . . .	" "	.40
Mercury, Bi-Chlor . . . . .	" "	.15
Magnesia, Nit . . . . .	" "	.16
Magnesium, Brom . . . . .	" "	.55
Oil, Lavender . . . . .	per lb	1.50
Potassa, Nit. . . . .	" "	.33
Potassium, Brom. . . . .	per oz	.15
" Iod. . . . .	" "	.40
" Cyanide. . . . .	per lb	.70
" " " . . . . .	$\frac{1}{2}$ " "	.40
" Sulphate . . . . .	per lb	.40
" Sulphuret . . . . .	" "	.40
" " " . . . . .	$\frac{1}{2}$ lb.	.25
" Bichromate . . . . .	per lb.	.38
Potash, Oxalate . . . . .	" "	.50
Rotten Stone . . . . .	" "	.50
Silver, Nit. . . . .	" "	12.88
" " } Variable . . . . .	$\frac{1}{2}$ lb	6.70
" " } . . . . .	per oz	.88
Soda, Acetate . . . . .	per lb	.40
" " " . . . . .	$\frac{1}{2}$ " "	.30
" " " . . . . .	$\frac{1}{4}$ " "	.20
" Bi Carb . . . . .	per lb	.12
" Hypo. (Scherings). . . . .	" "	.06
" " " . . . . .	keg 112 lbs	4.48
" Phosphate . . . . .	per lb	.45
" Sulphite . . . . .	per lb	.50
" " " . . . . .	$\frac{1}{2}$ lb	.30
" " " . . . . .	$\frac{1}{4}$ lb	.20
" Tungstate . . . . .	per oz	.19
Sodium, Iod. . . . .	" "	.50
" Brom . . . . .	" "	.18
Strontium, Chl. . . . .	" "	.14
Silver, Oxide . . . . .	" "	.30
" Chl. . . . .	" "	1.50
Uranium, Chl . . . . .	" "	.95
" Nit . . . . .	" "	.95
Zinc, Brom . . . . .	" "	.40
" Iod. . . . .	" "	.60

## Platinotype Materials.

Willis & Clements, Proprietors of the Platinotype Patents, have appointed me sole Trade Agent for the sale of all materials employed in working the Platinotype Process.

I shall have at all times a large stock of the necessary chemicals, paper and apparatus for the process, and all orders for supplies will be promptly filled.

Willis & Clements now have their headquarters here, and any inquiries relative to the process will be answered by themselves.

## FOR SOLAR PRINTING.

Platinum Salt, Dry, in packets containing 20 grains. . . . .	each \$ .29
Platinum Salt, Dry, in packets containing 40 grains. . . . .	.57
Iron Solution, in 4 ounce and 8 ounce bottles . . . . .	per oz .15
Neutral Oxalate Potash . . . . .	per lb .50
Endless Roll Paper, made expressly for the Process, Roll 54 inches wide . . .	per yd .50
Orders of 50 yards lots . . . . .	per yd .45
" 100 yards lots . . . . .	per yd .40

## FOR CONTACT PRINTING.

Platinum Salt, Dry, in packets containing 30 grains. . . . .	each \$ .43
Platinum Salt, Dry, in packets containing 60 grains. . . . .	.85
Platinum Salt, Dry, per oz of 480 grains .	6.80
Iron Solution, in 4 ounce and 8 ounce bottles . . . . .	per oz .15
Neutral Oxalate Potash . . . . .	per lb .50
Smooth Paper, specially sized, 18 x 22 in.	per quire 1.50
Rough Paper, specially sized, 18 x 22 in.	per quire 2.50

Postage will be charged on packets sent through the mails.

## APPARATUS FOR THE PLATINOTYPE PROCESS.

Sensitizing Table for Contact Printing. . . \$4.00

This consists of a wooden box, the upper surface of which measures 18 x 22; upon this surface is placed a sheet of thick plate glass; at each corner is a steel spring, tipped with India rubber, for the purpose of holding the paper during the sensitizing operation.

Squeegee, for sensitizing . . . . . \$ .50  
 Fine Saxony Flannel, for Squeegee, per yard . . . . . about .50  
 V-Shaped Troughs for developing Solar Prints, made of Iron, Porcelain lined, .

24 inches long with heavy glass rod . . . \$3.00  
 34 " " " " . . . 4.00  
 35 " " " " . . . 7.00

Gas Tubes, each with several jets, for heating the developing troughs. . . . .

30 inches long . . . . . \$2.50  
 48 inches long made to order.

Calcium Tubes for Preserving Sensitized Paper.  
 5 inches in diameter, 24 inches long . . . \$2.25

## Evaporating Dishes.

Porcelain.		Acid & Fireproof.	
No. 1, 24 oz., each, \$	.65	No. 2, 1 1/4 pt., each \$	.70
" 2, 2 pt. . . . .	.65	" 3, 2 1/2 " . . . .	.90
" 3, 3 " . . . . .	.90	" 4, 3 1/2 " . . . .	1.60
" 4, 2 qt. . . . .	\$1.00	" 5, 7 1/2 " . . . .	3.00
" 5, 3 " . . . . .	1.55	" 6, 10 1/2 " . . . .	4.00
" 6, 1 gal. . . . .	1.80	" 7, . . . . .	5.00
" 7, 2 " . . . . .	3.00		
" 8, 3 " . . . . .	4.25		

## Apparatus.

Discount List on Application.

## A. O. CO.'S PORTRAIT CAMERA BOXES.

Holders are fitted with Gordon's Patent Double Glass Corners (Scovill's Improved) without extra charge.

To cover plates.		S. Swing	D. Swing
3 1/4 x 4 1/4 inches, \$12.50			
4 1/4 x 5 1/2 " . . . . .	18.00	23.00	28.00
6 1/2 x 8 1/2 " . . . . .	35.00	40.00	45.00
8 x 10 " . . . . .	40.00	45.00	50.00
10 x 12 " . . . . .	50.00	57.50	62.50
11 x 14 " . . . . .	57.50	67.50	75.00
14 x 17 " . . . . .	72.50	82.50	92.50
17 x 20 " . . . . .	90.00	100.00	110.00
20 x 24 " . . . . .	100.00	110.00	115.00

Large size shields will be furnished, fitted with a glass bottle at the bottom to receive the silver solution dripping from the plate, if so desired and specified in the order, without additional expense.

## IMPERIAL.

Bonanza Holder and Lever Attachment and Carriage Movement.

4 4 Imperial Card Box . . . . .	\$45.00
" " Double Swing Back . . . . .	55.00
8x10 Imperial Card Box . . . . .	50.00
" " Double Swing Back . . . . .	60.00
10x12 Imperial Card Box . . . . .	55.00
" " Double Swing Back . . . . .	70.00

## A. O. CO.'S IMPROVED VIEW BOX,

With Conc. Bellows.

		S swing.	D swing
4 1/4 x 5 1/2 in. reversible, \$28.00	\$33.00	\$38.00	
6 1/2 x 8 1/2 " . . . . .	40.00	45.00	50.00
8 x 10 " . . . . .	45.00	50.00	55.00
10 x 12 " . . . . .	60.00	65.00	70.00
11 x 14 " . . . . .	70.00	77.50	82.50
14 x 17 " . . . . .	80.00	90.00	95.00
17 x 20 " . . . . .	95.00	105.00	110.00
20 x 24 " . . . . .	110.00	120.00	130.00

## S. P. &amp; CO.'S PORTRAIT.

Mahogany, Highly Finished, Double Glass Corners, Reversible Holder, Thoroughly First-Class.

Size.	Rigid.	S. Swing.	D. Swing.
1/2 . . . . .	\$12.00	\$15.00	\$18.00
6 1/2 x 8 1/2 . . . . .	22.50	27.00	31.50
8 x 10 . . . . .	27.00	32.00	37.00
10 x 12 . . . . .	32.50	39.00	45.00
11 x 14 . . . . .	40.00	46.50	52.50
14 x 17 . . . . .	50.00	57.50	65.00

## S. P. &amp; CO.'S FERROTYPIC CAMERA BOXES AND LENSES.

Four 1-9 Lenses, Box and Holder for four on 1-4 plate . . . . .	\$20.00
Without Lenses . . . . .	8.00
Six 1-9 Lenses, Box and Holder for six on 1-2 plate. . . . .	28.00
Without Lenses. . . . .	10.00
Nine 1-9 Lenses, Box and Holder for nine on 5 x 7 plate. . . . .	41.00
Without Lenses . . . . .	14.00



## CENTENNIAL GEM AND FERROTYPE BOX.

Box and Glass Corner Holder, for four on 5 x 7 plate, with four $\frac{1}{4}$ Lenses . . .	\$1.00
Without Lenses . . . . .	30.00

## GEM BOXES.

A Box for making four on 1-4 plate, and 1-9 to 1-4. Reversible, without Lenses .	9.00
A Box for making six on a 1-2 plate, and 1-0 to 1-2, Reversible, without Lenses .	12.00

## Camera Stands.

## ACME.

4 x 4 . . . . .	\$ 6.75
8 x 10 . . . . .	10.50

## PERFECT.

$\frac{1}{2}$ to 8 x 10 . . . . .	13.50
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## LEVER.

$\frac{1}{2}$ to 11 x 14 . . . . .	16.00
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## EXCELSIOR IRON CENTRE.

$\frac{1}{2}$ to 8 x 10 . . . . .	3.00
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## KNICKERBOCKER.

No. 0 . . . 6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ . . . . .	5.00
" 1 . . . 6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ . . . . .	6.25
" 2 . . . 8 x 10 . . . . .	9.00
" 3 . . . 8 x 10 . . . . .	10.50

## Headrest.

Spencer Plain Rods . . . . .	12.50
" Nickel Plated . . . . .	14.50
S. P. & Co., Tall . . . . .	3.00
" Short . . . . .	2.75
Centennial, Tall, . . . . .	2.50
" Short . . . . .	2.25

## Porcelain and Agate Ware.

## TRAYS.



Shallow. Deep.

	Porc.	Agate.	Porc.	Agate.
5x 7.....	\$ .44	\$ .80	\$ .62	\$1.00
7x 9.....	.66	1.00	.82	1.25
8x10.....	.82	1.25	1.00	1.60
10x12.....	1.32	2.00	1.66	2.25
11x14.....	2.16	3.00	2.64	3.37
14x17.....	5.10	5.00	6.60	6.00
15x19.....	6.28	7.00	8.00	8.00
19x24.....	12.88	12.00	16.00	15.00

## JAPANNED AND HARD RUBBER TRAYS.

	Japanned	Hard Rubber.	
	Shallow	Shallow	Deep.
4 x 5.....	.20	.55	
5 x 7.....	.25	.70	
5 x 8.....	.25		
7 x 9.....	.30	1.00	
8 x10.....	.40	1.25	
10 x 12.....	.50	2.00	3.50
12 x 16.....	.75	3.20	5.50
15 x 18.....		4.50	6.50
18 x 22.....		7.00	7.50
19 x 24.....			8.56
21 x 26.....		8.00	11.00

## First Quality Negative Glass.

Size.	No. of Lights in a box.	Price per box.	Per doz.
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ .....	130	\$4.00	\$ .45
8 x10.....	90	4.00	.60
10 x12.....	60	3.80	.90
11 x14.....	47	4.14	1.20
14 x17.....	31	4.14	1.63
16 x20.....	23	4.14	2.40
18 x22.....	18	4.14	4.00
20 x24.....	15	5.31	4.80
22 x28.....	12	5.90	5.90
25 x30.....	9	6.30	8.96

B. P. C.

$\frac{1}{4}$ size.....per gross, \$2.50.	Per doz., \$ .25
$\frac{1}{2}$ "....." 5.00.	" .50
4-4 "....." 12.00.	" 1.20

## LENSES.

The Popular Euroscope, for Groups, Full Length and Large Heads.

No.	Size of Portrait, or Group.	Price
0.....	4 x 5	\$27.00
00.....	6 $\frac{1}{2}$ x 8 $\frac{1}{2}$	37.50
1.....	5 x 7	45.00
2.....	8 x 10	52.00
3.....	10 x 12	65.00
4.....	11 x 14	87.00
5.....	14 x 17	130.00
6.....	17 x 20	170.00
7.....	18 x 22	210.00
8.....	27 x 32	390.00

Voigtlander &amp; Son's make for Portraits and Groups.

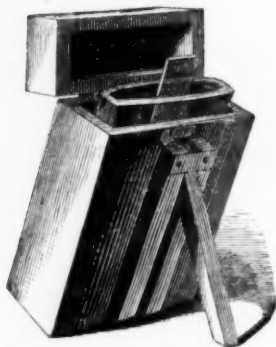
1.....	3 x 4 $\frac{1}{4}$	\$33.00
2.....	4 x 5	41.50
3.....	4 x 5 $\frac{1}{2}$	50.00
4.....	5 x 7	72.00
5.....	6 $\frac{1}{2}$ x 8	90.00
6.....	8 x10	130.00
7.....	12 x14	160.00

The B Series, No. 6 to No. 7, at from \$27.00 to \$160.00.

Darlot Gem Lenses for Ferrotypes Work.  
1-9 size ..... \$2.60 each.  
1-4 size ..... 4.00 "

All sizes of Darlot Lenses.

### Baths.



Size.	Blown German Glass.	Solid Pressed Glass.	Porcelain.	Hard Rubber	Rubber Tight Tops
1-4 . . .	\$ .75	.....	\$1.00	.....	.....
1-2 . . .	1.25	.....	1.75	.....	.....
4 x 5 . . .	.....	.87	.....	\$.80	.....
5 x 7 . . .	.....	1.35	2.00	1.10	\$3.75 *
7 x 9 . . .	.....	2.00	2.00	.....	.....
7 x 10 . .	2.00	2.12	.....	1.60	5.75 *
8 x 10 . .	.....	.....	4.50	.....	.....
9 x 11 . .	2.75	.....	.....	3.20	6.25 *
9 x 12 . .	.....	2.87	.....	.....	.....
10 x 12 . .	.....	.....	7.75	.....	.....
11 x 14 . .	3.75	4.25	11.50	.....	.....
12 x 16 . .	5.50	6.00	19.00	5.00	8.25
14 x 17 . .	.....	.....	20.00	6.00	9.75
15 x 20 . .	16.00	.....	.....	.....	.....
16 x 20 . .	.....	16.00	.....	.....	.....
17 x 20 . .	.....	.....	.....	7.75	14.20
18 x 22 . .	29.00	.....	.....	.....	.....
18 x 24 . .	.....	40.00	.....	.....	.....
19 x 24 . .	.....	.....	.....	9.00	16.50
20 x 26 . .	.....	62.50	.....	.....	.....

\*These baths can be had to open lengthwise, for out-door work, without extra charge.

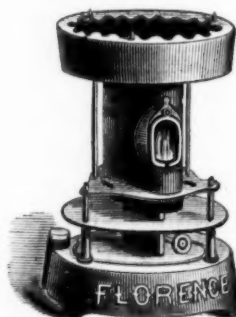
### Burnishers.

ENTREKIN'S EUREKA.

6 inch.....	\$15 00	14 inch.....	\$35 00
10 " .....	25 00	20 " .....	50 00

### Photographic Oil Stoves.

THE FLORENCE.



The above cut represents a No. 1 Florence (one burner). The most powerful stove for its size and cost ever made. It is especially designed for photographers' use, and will sustain a weight of 200 pounds.

Price. . . . . \$3.50.  
No. 2—two wicks . . . . . 6.00.

### THE GEM.

1 Burner—2 inches wide . . .	\$1.35.
1 " 4 " . . .	2.00.
2 " 3 " . . .	2.60.
2 " 3½ " . . .	3.10.
2 " 4 " . . .	3.75.
3 " 4 " . . .	4.65.

### Retouching Glasses.



2 inch Lens, German Silver Band, each . .	\$ .75
3½ " " " " " " . . .	1.25
3 " " " " " " . . .	1.50
3¼ " " " " " " . . .	2.00
4 " " " " " " . . .	3.00
4½ " " " " " " . . .	3.50

### Ferrotypes Plates.

Black or Chocolate.

	Per box of 200	Per doz
Champion . . . . .	\$20.00	\$1.25
Eureka . . . . .	20.00	.....
Union . . . . .	15.00	1.00
Phoenix . . . . .	28.00	.....
Adamantian . . . . .	28.00	.....
Centennial (black only) . . .	9.50	.75

**Mortars and Pestles.**

Size.	Glass.	Porcelain.
1 ounce . . . . .	\$ .20	.....
2 " . . . . .	.25	.....
4 " . . . . .	.35	.....
5 " . . . . .		\$ .60
8 " . . . . .	.40	.95
12 " . . . . .		1.25
16 " . . . . .	.75	.....
20 " . . . . .		1.80
2 pints . . . . .	1.00	.....
2½ " . . . . .		2.40
4 " . . . . .	2.40	2.70
5 " . . . . .		3.60
6 " . . . . .		4.80

**The Centennial Posing Chair**

Is the best position chair in the market. See above cut. Price \$30.00.

**Albums.**

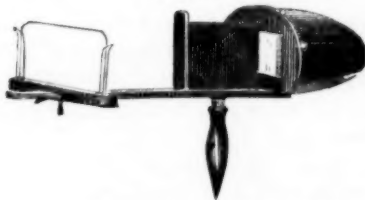
We have in stock a few Russia Leather, Spring Back Albums, 5 x 6, holding 50 card pictures each, which we offer at 77 cents each, former price \$1.25 each.

Also, a lot of 4½ x 5¼ Russia Leather Albums, holding 50 photographs, at 44 cents each.

We have a few more of those excellent Dry-Plate Diaries left. Send 13 cents for one.

**SPECIAL LIST**

ON

**STEREOSCOPES & STEREOSCOPIC VIEWS.**

- No. 0. Black Walnut, oil finished, wood flange, 35x35 lens, imitation rosewood hood, per doz.....\$3.25
- No. 1. Black Walnut, oil finished, wood flange, 35x35 lens, rosewood hood, per doz. 3.60
- No. 3. Black Walnut, oil finished, brass flange, 35x35 lens, imitation rosewood hood, per doz..... 3.90
- No. 7. Black Walnut, oil finished, brass flange, 35x35 lens, imitation rosewood hood, per doz..... 4.85

**Views.**

We have a special *Job Lot* of assorted American and Foreign Stereoscopic Views at \$2.50 per 100.

Some Extra Fine Views of the Adirondacks, 4¼x7, heavy board, \$1.00 per dozen.

**Tropical Moss.**

This has within the last few weeks been introduced in Photography to take the place of the old style Grass Mats, and for decorating Rocks, Balustrades, for which purpose it is admirably adapted. It is sold by the pound—a five pound lot will cover as much space as three \$1.00 Grass Mats; and, being in bulk, is much more desirable, as it can be spread out in any position wanted. It photographs excellently, and makes little or no rubbish while being used. We will send a sample by mail to any address upon receipt of 15 cents. Price for 5 lb. package, \$1.00.

**BARGAINS.**

- 1 3 B Dallmeyer, especially constructed for the *New Cabinet Portraits*. An excellent lens, and as good as new..... \$120.00
- 1 1-3 size Darlot Lens (B)..... 6.00
- 1 set of four 1-9 size Darlot Lenses (B)..... 5.20
- 1 Second hand 8x10 Voigtlander, good. Price, \$90.
- 2 1/2 Size Second-hand Voigtlander's Lenses, each \$25.
- 1 7x9 Rubber bath, tight top..... 3.00
- 1 4x4 Darlot View Comb..... 20.00
- 2 1/2 size Harrison Portrait Lens @ 15.00
- 1 Card Baby Lens (Rapid)..... 18.00
- 1 6x20 Harrison Globe Lens..... 20.00
- 1/2 size Camera Box..... )
- 1/2 size Harrison Lens..... ) 12.00
- 1 Camera Stand..... )
- 1 one-half size Harrison, excellent.. 20.00
- 2 4x5 Harrison Globe lenses, each. 6.00
- 1 6 1/2 x 8 1/2 Harrison Globe lens.... 20.00
- 1 6 1/2 x 8 1/2 Long Focus Harrison Globe Lens..... 15.00
- 2 4-4 1 A Dallmeyer Lenses, each 60.00
- 1 4-4 Morrison Lens..... 25.00
- 1 Harrison Globe Lens (W.)..... 20.00
- 2 14 x 17 Darlot View Lenses, in splendid condition .. 12.00
- 1 14 x 17 Steinheil Lens, good as new ..... 80.00
- 1 Coal Oil Stove, 4 Burners..... 2.50
- Another good 6-inch Burnisher, almost new, with Spirit Lamp and cake of Lubricator complete, price only \$12.00 net—boxed. Any of the above lenses sent C. O. D. on three days' trial.

SEND for a copy of *Photographic Memoirs* for 1882. Price, each 40 cents.  
 "British Journal Almanac" for 1879. Price 20 cents.

*Photographic Amateur*. Price 25 cents.

**Glazier's Diamonds.**

For Cutting Glass. Ebony Handles.  
 Large size, key heads . . . . . \$3.50 each.  
 Small size, key heads . . . . . 2.50 "

**Miscellaneous.**

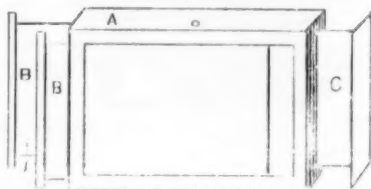
Nelson's Gelatine, No. 1, per lb . . . . .	\$1 50
" " " 2, " . . . . .	1 25
Adhesive Paper, per doz. . . . .	20
Red Sable Brushes, each . . . . .	7 to 12
Bristle Paste Brushes, " . . . . .	20 " 40
Camel Hair Dusters, " . . . . .	25 " 60
Skunk " " " . . . . .	25 " 50
Bottles, Silver Saving, " . . . . .	25
Card, Oval Convex Glass . 25c doz., \$2.63 gross	
" R. C. " " . 30 " 3.00 "	
Half Oval " " . 55 " 6.00 "	
" R. C. " " . 58 " 6.30 "	
Cabinet Oval " " . 60 " 6.65 "	
" R. C. " " . 70 " 7.50 "	
Panel R. C., " " \$1.00 " 10.50 "	
2 in. Retouching Glass, Ger. Silver Bands, each, 50	
3 " " " " " " " \$1 50	
3 1/2 " " " " " " " 2 00	
Gold Saucers . . . . . 10, 15 and 25 cents each	
Hydrometer in wood box . . . . .	.60
Siberian Retouching Leads, per doz. . . . .	\$1 50
Dixon's " Pencils, " . . . . .	1 00
Dry Colors, with brushes, per box . . . . .	1 50
Chinese Water Colors, per box . . . . .	1 25

**NOTE**

OUR

**SPECIAL REDUCTION**

IN

**DRY PLATE HOLDERS.**

	Old Style.	Double.	Single.
4 x 5 size.....	\$6.00	\$2.00	
1/2 " ".....	6.50	3.75	\$6.00
5 x 8 " ".....	7.00	2.75	
4-4 " ".....	9.00	4.25	9.00
8 x 10 " ".....	10.50	7.00	10.50
10 x 12 " ".....	15.00	8.00	15.00
11 x 24 " ".....	20.00	12.00	20.00
14 x 17 " ".....	22.50	14.00	22.50
17 x 20 " ".....		17.50	20.00

Write for special Discounts on above prices.

## Library of PHOTOGRAPHERS' BOOKS

The "Studios of Europe." Paper Cover .....	\$ 60
Cloth .....	1.00
British Journal of Photography.....	\$4.50 per year
Wilson's Photographics.....	4.00
Manual of Photography, by M. Carey Lea.....	3.75
Capt. De Abney on Gelatine and Collodion Emulsion Processes...	1.00
How to Paint Photographs, by Ayres	1.00
Manual of the Carbon Process, by Liesegang.....	1.00
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7 x 5 ...	1.68	1.85	20x17...	16.00	18.00
8 x 5 ...	1.80	2.00	22x18...	18.00	20.00
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